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BULLETIN

Spring 1955

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(continued on back cover)

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The many who have presented gifts to the Museum and whose names have appeared from time to time in the *Bulletin* and in connection with the exhibitions of the Museum's collections.

* Deceased

ALLEN MEMORIAL ART MUSEUM

BULLETIN

VOLUME XII

NUMBER 3

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Printed three times a year by the Department of Fine Arts of Oberlin College, Oberlin, Ohio. Two dollars a year or 75 cents a copy; mailed free to members of the Oberlin Friends of Art.



Fig. 1 Francesco Laurana, *Triboulet*

Oberlin

A Relief Portrait

By Francesco Laurana

Ever since Wilhelm von Bode published his book on Florentine sculptors of the Renaissance,¹ museum directors have thought of Francesco Laurana as the sculptor of busts of aristocratic young ladies. They have dreamed of showing to the visitors of their museum one of those highly decorative marble works — if possible, above a Renaissance chest — even if it lacked the original layer of paint, which only the Viennese bust still shows. These portraits are so charming that they were eagerly collected even when they were still anonymous — that is, at the time when Louis Courajod, who was the first to undertake a survey of the Master's *oeuvre*,² was still unaware of his identity. After Bode had solved this problem scholars restricted themselves to probing into the question of the traditional identifications of the sitters. All these sophisticated girls, who under half-closed eyelids looked at us with such a blasé expression, the unfathomable smile of Mona Lisa hovering on their lips — did all of them really represent Beatrice of Aragon? Or did they include likenesses of one or more of her sisters . . . ?

Francesco Laurana was a much more versatile artist than the story of museum collecting would suggest. He was also, and even primarily, a sculptor of large-scale works, as a glimpse at the plates in Rolf's monograph³ clearly indicates. His style of working in marble is predicated upon being viewed from a considerable distance; it aims at the same effect as does antique triumphal art. It is significant that the reliefs which he contributed to the triumphal arch of Alfonso V of Aragon in the Castel Nuovo at Naples (ca. 1458) were done in a region which, earlier than any other part of Italy, paid its homage to antiquity.

Laurana's versatility is also proved by the fact that he was active in the art of medal-making. His medals are signed and inscribed with dates ranging from 1461 to 1466, that is, they were made during the years which Laurana spent in France as court sculptor to René of Anjou. His

¹ Wilhelm von Bode, *Florentine Sculptors of the Renaissance*, New York, 1909.

² Louis Courajod, "Observations sur deux bustes du Musée de Sculpture de la Renaissance au Louvre", *Gazette des Beaux-Arts*, XXVIII, 1883, p. 24 ff.

³ Wilhelm Rolf, *Franz Laurana*, Berlin, n.d. (1907).



Fig. 2 Francesco Laurana, Bronze Medal
of 1461



Fig. 3 Francesco Laurana, Pietro Speciale
Militello

output in this field was desultory and of an experimental nature; Frida Schottmüller has called it technically awkward.⁴ His hands were too heavy for this kind of precision work.

One of his medals (fig. 1) has enabled us to identify more precisely the life-size marble portrait in profile (fig. 2) recently acquired by the Allen Art Museum. That the medal represents a court jester cannot be doubted. True, the bearded man with the earnest look in his eyes does not wear the customary buffoon's dress; but he does hold the fool's mace in both hands. His body, shown almost full front, and clad in a full doublet, presents a powerful effect and forms a striking contrast with the tiny head, the monstrous shape of which is emphasized by its profile view. Science calls this type of head a tower head. Such skull formation is not invariably an indication of idiocy; witness the fact that the composer Gustav Mahler possessed one. But in the case of the jester this tower head is microcephalic, and it is the combination of exceptional shape and exceptional smallness which makes the profile of this man so unforgettable. In the large marble relief, which lacks the contrast between the small head and the body, the profile is of quite a different nature. While in the medal this profile gave the impression of something grotesque and ridiculous, the marble work shows a grand and very earnest kind of monstrosity, which suggests a psychological probe: one feels invited, nay compelled to search after the true essence of the human being who here confronts us in our own dimension. The power of this ugliness has a demoniac quality; is this an evil demon who suffers from raging against himself or is he one with evil intentions toward others? If one musters the patience which a great work of art may rightly demand and which museum visitors so rarely grant it; if one gives oneself the time to get absorbed in a long contemplation of this work, one will penetrate more and more deeply into the tragic fate of the person here represented. "O, what a noble mind is here o'erthrown" — in this monstrous skull!

The reverse of the medal, which shows a crouching lion, bears Laurana's signature and the date 1461. The long inscription of the obverse was read by G. F. Hill⁵ as follows: ME.REGIS INSONTEM. CURA ET. IMAGINE LUDIT; the one on the reverse, around the lion: ET ME PRELUDIIS RICUM TEGIT REGIA VESTIS. Of this Mr. Hill remarks: "The inscription in halting hexameters is obscure, but seems (if *ricum* is for *regum* as it is usually read) to mean 'the king's vesture makes mock of me by giving innocent me in appearance the office

⁴ Frida Schottmüller, article on Laurana in *Thieme-Becker*, XXII, 1928.

⁵ G. F. Hill, *A Corpus of Italian Medals of the Renaissance*, London, 1930, no. 58.

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of a king, and clothes me for the sport of kings'". The inscription, then, points to the identification of king and jester, a motif which we find varied throughout all periods of history.

It is assumed that Laurana made the medal at Angers, since a medal of Queen Jeanne de Laval bears the same date 1461, in which year she is certain to have held court at Angers. King René owned many jesters, but it is usually assumed that the medal represents one by the name of Triboulet, whose service to René can be documented through twenty years. The accounts tell us that on August 4, 1447, "Jacquet, gouverneur de Triboulet" was paid "X gros pour une barrete roge, au dit Triboulet par commandement du Seigneur". When some "Seigneurs from Bohemia" visited Angers in 1466, they marveled at Triboulet's "barrete", which was not larger than a sizable orange. Triboulet was surely the most famous of René's jesters; the court jesters of king Louis XII and king Francis I seem to have derived their names from his. We do not know what purpose the relief may once have served; it could have been made for Triboulet's tomb. He died in 1466, that is, at a time when Laurana was still in Angers. The attribution to Laurana, already plausible on the basis of external evidence, is further corroborated by stylistic evidence: the medal needs his signature, the marble relief does not. The closest stylistic resemblance is found in the portrait of Pietro Speziale in Militello (fig. 3), illustrated on plate 30 of Rolfs' book. The manner in which the profile has here been inserted in the relief foil, in which every detail has been subordinatd to the main accent, in which — and here I am rendering homage to Morelli's method — the ear has been formed: all these points show the closest resemblance to the jester's portrait.

The attribution which I am here proposing (and which clearly demonstrates the possibilities and restrictions of historical research) has prompted me to devote closer attention to the theme of the court jester in art. Thus the present note on Laurana's portrait may also serve to announce my forthcoming publication* of a more comprehensive study of this subject.

Before closing I should like to revert once more to what I alluded to at the beginning of this note and to commend the Oberlin museum officials for not waiting for the re-appearance on the art market of what is generally considered a "real Laurana", that is, one of those busts of noble ladies, and acquiring instead this excellent example from the hands of the great master.

Erica Tietze-Conrat.
New York

* To be brought out by the Phaidon Publishers.

Three Young Americans

An exhibition of the work of three young American painters, the second in four years, was shown in the Museum from April 15 to May 7. As with the earlier show¹ the primary purpose was to bring to Oberlin a view of creative trends in the contemporary art of America.

The artists, Joseph Glasco, Joseph McCullough, and Richard Diebenkorn were selected to represent East, Middle-west, and West respectively, but their paintings reflect no regional influence. This is not surprising: Glasco, who was born in Oklahoma, has studied in Texas, Mexico, Los Angeles, New York, and Europe; McCullough has taught in colleges on both coasts as well as at the Cleveland Institute of Art where he is now assistant director; and Diebenkorn, a Californian, has recently taught at the University of Illinois.

Glasco was represented both by drawings and paintings. The drawings, in India ink, are abstractions of heads, human figures, and cats. They are abstract not only because of their distortion of natural proportion, but also because the large size of each drawing (about 18 by 26 inches) in comparison to the relatively light weight of the line, draws attention to the line as a distinct picture element rather than as a means of suggesting the solid form of the figure. Glasco's line is not a continuous flowing one, but is like a series of ink stitches each about a quarter of an inch long, each slightly overlapping the next. In every drawing shown these composite stitch lines are limited to arcs, circles, and straight lines of various sizes and lengths. In small concentrations of these lines, they were often daintily and deliberately fingerprinted while the ink was still wet.

Glasco's painting of the *Blue Cat*, illustrated here, is closely related to his drawings and was quite obviously begun with the subject in mind. Other paintings, however, seem to derive from ink blots, multiplied by folding a piece of paper several times against an initial spot of paint. The relation to ink blots can be seen in the repetition of nearly equal shapes, primarily circles, which are separated by scratched-in lines suggesting folds in the paper.

Glasco's use of luminous transparent glazes in the colored ink paintings, accomplished in part by using a glazed, water-resistant paper such as bristol, indicates his strong interest in craft and technique as

¹ Painters' Choice, Three Young Americans, *Allen Memorial Art Museum Bulletin*, VIII (1951), pp. 95-9.

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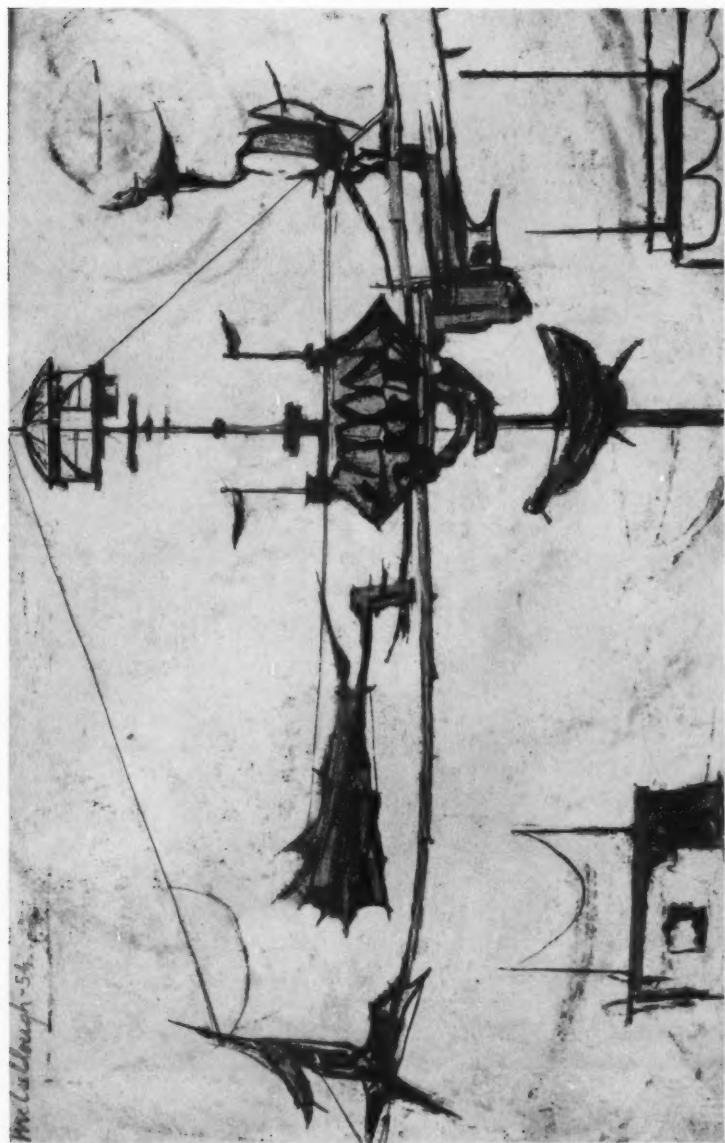
does the creation of elaborately embroidered surfaces in the casein paintings, *Female Head* and *Man with Island*.

The paintings exhibited by McCullough are abstractions of man-made shapes, primarily pieces of machinery, delicately enriched by textural color. The incomplete pigment blending and slightly bumpy surface is characteristic of the encaustic medium. The positive shapes of the machinery are clearly separated from a single plane background by their clear cut edges and strong value-color contrast with the negative plane. In several paintings this background is surfaced with metal or gold leaf. The surface plane organization in several of the paintings depends upon a skillfully accomplished counterpoise between a complex arrangement of small shapes and an area of lesser complexity. They are both tasteful and sensuous paintings.

The paintings of Diebenkorn appear by contrast to be anti-aesthetic. There is no seductive color or texture, no evident compositional systems. If nature has been abstracted the most likely source would be aerial views or aerial photographs but because of the close similarity in color and in arrangement between Berkeley #5 and Urbana #2 it is likely that the titles refer only to the location and sequence of their inception.

While the paintings of both McCullough and Glasco are substantially framed, those of Diebenkorn have only thin strips of wood nailed through the canvas to the supporting wood members. From this circumstance one can assume that the organization of the picture plane was so sound as to obviate the need for framing in, or, that the artist's concern was not with presenting the painted microcosm neatly wrapped and tied but rather with expressing one personal facet of experience. The latter assumption is more likely because there seems to be no attempt to create tensions between painting forms and the outside edges, and, possibly of greater significance, the enormous proportions of the Diebenkorn canvases make them difficult to contemplate from the confined quarters of a gallery. They cannot be contemplated successfully from either a physical or physical distance but demand that the spectator become involved vicariously with their creation, with the dribbling, the scumbling, the making of the great variety of surfaces. The colors are not pleasing, nor the surfaces sensuous by our usual standards of aesthetics, but if the paintings appear chaotic they do not contain the disillusionment of Dada. They are created with complete, unhesitating confidence, and to the spectator who is willing to be a participant they are vigorous and exciting.

Forbes Whiteside



Joseph McCullough, *Infernal Machine in the Sun*

Cleveland, Heinlein Collection



Joseph Glasco, *Standing Cat in a Blue Landscape*

Catherine Viviano Gallery



Richard Diebenkorn, *Berkeley # 3*, 1953

Berkeley, Kantor Collection

Catalogue

JOSEPH GLASCO, El Prado, New Mexico

1. *Yellow Head*, 1953
Colored Ink, 28 x 22 in.
2. *Man with Island*, 1953
Colored Ink, 28 x 22 in.
3. *Female Head*, 1953
Casein, 40 x 30 in.
4. *Standing Cat in Blue Landscape*, 1953
Gouache, 30 x 40 in.
5. *Seated Figure*, 1949
Pen and ink, 24 x 18¾ in.
6. *Cat*, 1950
Pen and ink, 24¾ x 19 in.
7. *Head*, 1950
Pen and ink, 29 x 23 in.
8. *Reclining Figure*, 1950
Pen and ink, 22 x 34 in.

Lent by the Catherine Viviano Gallery

JOSEPH W. McCULLOUGH, Cleveland

1. *Marine Still Life*, 1953
Encaustic on masonite, 24 x 36 in.
Lent by the Cleveland Art Association
2. *Ancient Machine*, 1953
Encaustic on masonite, 24 x 24 in.
Lent by the artist
3. *Sea Anchors*, 1953
Encaustic on canvas, 12 x 30 in.
Lent by the artist
4. *Machine #2*, 1953
Encaustic on masonite, 22½ x 25¼ in.
Lent by Mr. and Mrs. Laurence Schmeckebier, Syracuse
5. *Infernal Machine #2*, 1954
Encaustic on masonite, 24 x 40 in.
Lent by the artist

CATALOGUE

6. *Infernal Machine at Dawn*, 1954
Encaustic and metal leaf on masonite, 21 x 31 in.
Lent by the artist
7. *Infernal Machine in the Sun*, 1954
Encaustic and metal leaf on masonite, 18¼ x 30 in.
Lent by Mr. and Mrs. Jack Heinlein, Cleveland
8. *White Machine*, 1955
Encaustic and gold leaf on masonite, 17½ x 31 in.
Lent by the artist

RICHARD DIEBENKORN, Berkeley, California

1. *Berkeley #1*, 1953
Oil on canvas, 60 x 52¾ in.
Lent by Mr. and Mrs. Gifford Phillips
2. *Berkeley #3*, 1953
Oil on canvas, 54 x 68 in.
Lent by Mr. and Mrs. Paul Kantor
3. *Berkeley #5*, 1953
Oil on canvas, 52¾ x 53 in.
Lent by the Paul Kantor Gallery
4. *Berkeley #2*, 1953
Oil on canvas, 57½ x 48¾ in.
Lent by the Paul Kantor Gallery
5. *Urbana #2*, 1953
Oil on canvas, 64¾ x 47½
Lent by the Paul Kantor Gallery

Two Friends, Marin and Carles

A Memorial Exhibition

John Marin, 1870-1953

John Marin was a man of almost thirty when he turned from Sunday sketching and week-day architecture to the profession of painting. After studying at the Pennsylvania Academy from 1898 to 1901 and at the Art Students League from 1901 to 1903, Marin went to Europe in 1905. While he spent considerable time in Paris, where he exhibited in the *Salon d'Automne* in 1908 and 1910, he found the source of his art less in schools and museums than in his own vision of nature. His independent sketching trips took him to London, the Tyrol, and Venice where he felt particularly close to Whistler whom he greatly admired and emulated in several early etchings. According to his biographers, Marin appears not to have noticed the inventive young painters in Paris at this time and to have developed entirely independently his own abbreviated, calligraphic style which appears in germinal form as early as *London Omnibus* of 1908 and in a more developed form in the Tyrolean watercolours of 1910. Already apparent in the composition of the latter is a suggestion of Marin's familiar framing-in device, although in these early papers the effect is accomplished by opening up and lessening the concentration of the image toward the outer edges, recalling somewhat the late Cézanne and cubist composition. However, beginning about 1920, Marin achieved a similar effect by positive, though fragmentary and usually angular, enclosure lines. One often has the sensation of seeing the image through a shattered glass or through the ragged opening in a sheet of paper, artfully torn. This generally central focus was a thoroughly conscious part of Marin's composing, as is indicated in the following excerpt from a comparison which he made between his painting and the music of Bach (his favorite composer) and Handel: "I think that Handel and Bach . . . gave their music real action. I try to make the parts of my picture move the same way, only I always make them move towards the center of the paper or canvas — like notes closing in on middle C of the keyboard."

While in Paris, Marin met Alfred Stieglitz, pioneer champion of *avant garde* in America, who exhibited Marin's work and became his

MEMORIAL EXHIBITION

life-long dealer and close friend. Returning to America for good in 1911, Marin was struck by the exciting vitality of New York and immediately began his paintings which capture so brilliantly the dynamism of the city. Here everything is alive; not only the figures, but the very buildings tilt and sway in agitated opposing directions, as in the city views of Kirchner, but without any of the pathos of the German expressionists. One feels that Marin was elated rather than oppressed by the forces of the city which he pictured as dancing a lively and syncopated, but thoroughly graceful step. Precariously balanced as the movements are, they are balanced, deliberately and insistently. In the notes which Marin prepared for a catalogue of his paintings at Stieglitz' gallery in 1913 he wrote, "I see great forces at work; great movements . . . the warring of the great and the small . . . I can hear the sound of their strife and there is great music being played"; but he concluded by saying, "Within the frames there must be a balance, a controlling of these warring, pushing, pulling forces."

While the lyric composure of Marin's pictures is due in part to the conscious equalizing of tensions, this effect may also be understood in terms of his attitude toward nature. Even in the city views, it is an all encompassing nature dynamism rather than a specific industrial dynamism to which Marin responds; and his response is that of a lover. Man does not so much pit himself against nature as he exults in being a part of the vital forces of nature, of "the jolly good fight going on. There is always a fight going on where there are living things. But I must be able to control this fight at will with a Blessed Equilibrium". Helm recounts how Marin attacked the paper with both hands, drawing with the right and brushing the color on with the left; in this intense absorption he captured and brought into harmony the energetic opposition of forces through his characteristic jagged, staccato rhythms.

Although in his terseness Marin often exposed the geometry of movement, he disliked most non-objective painting, considering it "streamlined of all humanity", robbed "of its—old fashion—sex appeal". His own aim, explicitly stated, was to make a pictorial equivalent for a specific experience of nature in a given place. "At the root of the matter, however abstractly, however symbolically expressed, I would still have it *Town of Stonington, The Boats of Maine*." Thus he made it quite clear that he hoped to distill the special character of the land and sea, particularly off the coast of Maine, which he loved so joyously. "Seems to me that the true artist must perforce go from time to time to the elemental big forms—Sky, Sea, Mountain, Plain—and those things

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pertaining thereto, to sort of re-true himself up . . . But to express these (the 'big forms'), you have to love these, to be a part of these in sympathy. One doesn't get very far without this love, this love to enfold too the relatively little things that grow on the mountain's back, which if you don't recognize, you don't recognize the mountain."

In Marin's pictures, as in Chinese landscapes, one sees both "the mountain in the painting and the painting in the mountain". Marin insists on both; and his best works are those in which the balance is equal between nature and art. Less successful are those paintings where the diagrammatic reductions of his style are so insistent that the observer's attention remains focussed on the manner of his art. To acknowledge the mannerism in Marin's painting is not to deny the distinction and individuality of the master who ranks in many American and most contemporary European eyes even above Winslow Homer as America's foremost water-colourist.

Marin's accomplishment in water-colour is too often the basis for judgment of his oil painting. It is true that his style was born in water-colour and that basically he speaks the same abbreviated, contrapunal language in both; but his oils should be regarded and enjoyed for themselves and for their heavier, more sensuous, less elegantly sophisticated idiom. Particularly in his late oils the angular containment of his water-colours is relaxed and gives way to a more open handling and to a more tumultuous and deeply passionate statement. In oil as well as in water-colour Marin succeeded in stating his dynamic, yet somehow tender, vision of nature with authority, brilliance and feeling.

Ellen Johnson

MEMORIAL EXHIBITION

Catalogue

1. *The Tyrol, 1910*
Watercolor, 15½ x 18¾ in.
Lent by the Downtown Gallery
2. *East River, 1910*
Watercolor, 12½ x 16 in.
Lent by the Downtown Gallery
3. *Lake Adirondacks No. 1, 1912*
Watercolor, 16½ x 14 in.
Lent by the Downtown Gallery
4. *Small Point, Maine No. 7, 1915*
Watercolor, 14 x 16½ in.
Allen Memorial Art Museum Collection
5. *Region — Rowe, Mass., 1918*
Watercolor, 21 x 26 in.
Lent by the Downtown Gallery
6. *Off York Island — Maine, 1922*
Watercolor, 17 x 20½ in.
Lent by the Downtown Gallery
7. *The Hilltop — Autumn, Maine, 1923*
Watercolor, 17 x 21½ in.
Lent by the Downtown Gallery
8. *Crotch Island, Maine, 1924*
Watercolor, 14½ x 17¾ in.
Lent by the Downtown Gallery
9. *New York Telephone Building, 1926*
Watercolor, 27 x 20¾ in.
Private Collection
10. *Region Near Taos and Santa Fe, 1929*
Watercolor, 14 x 20 in.
Lent by the Downtown Gallery
11. *Roofs Over Manhattan, 1930*
Watercolor, 21 x 26½ in.
Lent by the Downtown Gallery
12. *Boat Sky and Sea — Small Point, Maine, 1932*
Watercolor, 15½ x 20¾ in.
Lent by the Downtown Gallery



7. John Marin, *The Hilltop - Autumn, Maine, 1923*

New York, Downtown Gallery

MEMORIAL EXHIBITION

13. *Moose Wood, Cape Split, Maine, 1938*
Watercolor, 21¼ x 15½ in.
Lent by the Downtown Gallery
14. *Two Boats and Sea, 1941*
Oil on canvas, 22 x 28 in.
Lent by the Downtown Gallery
15. *Susquehanna at Wilkesbarre, Penna., 1942*
Watercolor, 14 x 19 in.
Lent by the Downtown Gallery
16. *Sea and Sky Forms, Maine, 1944*
Watercolor, 15 x 19¾ in.
Lent by the Downtown Gallery
17. *Equestrienne, 1944*
Oil on canvas, 30 x 25 in.
Private Collection
18. *Movement, 1946*
Watercolor, 15½ x 19½ in.
Lent by the Downtown Gallery
19. *Apple Tree at Saddle River, N.J., 1947*
Watercolor, 15 x 21 in.
Lent by the Downtown Gallery
20. *Movement — Tunk Mountains, 1950*
Oil on canvas, 22 x 28 in.
Lent by the Downtown Gallery
21. *New York Series from Weehawken Heights, 1950*
Oil on canvas, 22 x 28 in.
Lent by the Downtown Gallery
22. *Sea Piece, 1951*
Watercolor, 12½ x 17¾ in.
Lent by the Downtown Gallery
23. *Huntington — Long Island No. 3, 1952*
Oil on canvas, 22 x 28 in.
Lent by the Downtown Gallery
24. *Autumn Coloring No. 4, Maine, 1952*
Watercolor, 14 x 18½ in.
Lent by the Downtown Gallery

Arthur B. Carles, 1882-1952

Arthur B. Carles, who died in 1952 at the age of 70, usually enjoyed favorable critical notices, but never attracted widespread public attention. It was his great misfortune to be brought low at the height of his powers by an incurable malady, which eventually took his life. His painting career ended about 1942, although he lived ten years longer.

Carles was a student at the oldest of our art schools, the Pennsylvania Academy of Fine Arts, in 1901, and again from 1903 through 1907, and returned there in 1917 to become one of the most influential teachers in this country. Franklin C. Watkins, an illustrious pupil, recently wrote of him, "He had the knack of hinting substantial form into our gropings, and now, for stimulant, we hitchhike in retrospect, as it were, in the shadow of his fertile and perception enthusiasm."¹ Although he was first and foremost a Philadelphian, his great experience came through direct contact with European art of the early twentieth century, the influence of which, and especially of Cézanne, Matisse and Kandinsky, can be felt in nearly every one of his paintings. He assimilated the principles of Cézanne and Matisse, but for the most part his style was his own. Occasionally, however, the influence of Matisse, a personal friend, comes through strongly.

Before 1910 there emerged in Carles' work a tendency toward expressionism and abstraction, and he consequently abandoned an earlier preference for Impressionism. It is from this time we must date the beginnings of his style as we now know it. Thus the pattern of his career coincides at its inception with that of several great exponents of twentieth century art—from among Fauves, Cubists and Expressionists.

Carles' painting is always exciting, although, as we have noted, it is not always entirely original, nor, indeed, even completely orderly. For example, his appealing flower pieces, orgies of color, have sometimes been called classic but impersonal, or on occasion "Redon seen through overtones of Debussy", with glances at Von Gogh in his sunflowers and at Cézanne in his summer bouquets; and again, even as "gradual capitulation" to Matisse. Traces of *L'art nouveau* are frequently discernible. Defensible as these charges may be in certain cases, it is not to his riotous floral pictures that we should turn to find the essence of Carles' genius. One comes to wonder why Carles stuck with the flower pictures so long when, in the very nature of floral still life there is an inhibiting

¹ *The One Hundred and Fiftieth Anniversary Exhibition*, The Pennsylvania Academy of the Fine Arts, Philadelphia, Jan. 15 - Mar. 15, 1955, p. 101.

MEMORIAL EXHIBITION

factor, a common reluctance among painters to take the life of a flower and to abstract it completely. Indeed, Carles never seems to have been able to do this. From the very beginning, as we now look back, abstraction was the compelling impulse in the formulation of his pictorial vocabulary; and this abstraction was couched largely in terms of color. Carles was drunk with color, a feature of his work which always impressed critics, whether favorably disposed or not. His paintings strike one as color extravaganzas, having the abandon of Fauvism, daring juxtapositions of strong colors loaded with unusual combinations of purple, pink, vermilion, blue and orange. Their effect has been well-expressed in a pungent review of Carles' New York exhibition, at Nierendorf's, in 1944:² "... color breaks out in a triumphant paen. There is no longer need for objects as such nor interest in solid shapes or forms; gone are ordered spatial progressions. But, in their places is this glory of color, pure and clear. There is a daring rightness about the juxtapositions of magenta, of forest greens, of dazzling oranges, of piercing blues and vivid reds with an accompaniment of subtler shades. Sometimes, these are welded together. Sometimes they swim loosely, held compact only by the answering relations between them. Color itself expounds form and creates space with unique emphasis."

But the very exuberance of his outpourings of pigment on canvas frequently resulted in an amorphous profusion of images. In the 1930's however, he began to cultivate more fully the embryonic tendencies of his earliest work, and in the final years produced a world of abstraction, a clarified world, the result of decisions and rejections. This is an intellectually controlled art, yet he never forsakes the optical point of view; as his own comment makes clear:

"Green is the great surface slider. It skids — slips — makes blurred extensions. Green will move into anything except red. Outside of this color — the center of the spectrum — colors generally go in pairs — at least red and black are the most stabile, stay-put pair. When white comes near, the black pairs up with it and seems brilliant. Red becomes sullen and absorbent, immovable. With yellow, it shows its full blood, pours all its strength into it — makes it sing or yell. White among colors functions as blue — with black jammed against it, or in it, it stays clear. Black and white are the strongest colors — the only two that can hold down

² Anonymous reviewer in "The Passing Show", *Art News*, vol. 43, May 1, 1944, p. 19.

³ As quoted by Henry Clifford, in "Prophet with Honor", *Art News*, vol. 52, April, 1953, p. 48.

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yellow. Yellow is the vicious feminine color. Along with white it seems happy. If red approaches, a greenish shudder runs through it — when red touches it, it deserts the white, leaving it sick and useless — if a black, thin line comes between yellow and white, the white is revived and the yellow pushes close to the red."

In *Tree, No. II* (1930), Carles refers directly to Kandinsky's great work of 1912-13. By going back to Kandinsky, and at the same time evolving a personal, abstract, violent film- and surface-color style, and by relying heavily upon the sensate and yet founding himself upon the intellectual, Carles anticipates the great American mid-century development which culminated in Arshile Gorky about 1947, i.e., the Abstract-Expressionism of the New York School, now rampant in the entire country and influential outside our shores. Carles was the "exuberant extrovert", Gorky, the introvert. It is only coincidence but perhaps noteworthy, that Gorky, like Carles, had a good press but no public; but in Gorky's case a destructive studio fire and an incurable illness were the preface to his self-destruction. Historically speaking, Carles' final ten years of painting were most significant; he deserves his classification as "one of the founders of the Abstract-Expressionist movement in this country."

Although not, indeed, widely known, Carles was admired and frequently honored in his native Philadelphia. Above all, he has always been a "painter's painter". When Carles died, his good friend, John Marin, wrote,⁴

"Years ago I served on a jury in Philadelphia to select paintings. This service, I must confess, hinged on the good time I would have when jury duties were over — with my friend Arthur Carles. Well, it worked out fine — and we met and did have a royal good time in mutual friendship.

"He tall and slim — in motion an easy carefree stride — at ease most relaxed — he with a head atop his shoulders well worth looking at, with hair thrown back most reaching the shoulders, and a beard the magnificent flow of which covered his chest. A pair of luminous eyes had he, they and the mouth quite capable of expressing humors of the man — a plenty of which he possessed — and a bubbling over when with his real friends who felt the warmth of the man. But when there appeared on the scene those antagonistic, he could be mighty sardonic, and they, the antagonistic, didn't fare too well.

⁴ "On My Friend Carles", *ibid.*, pp. 20 and *passim*.

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"All that he felt false, dishonest, hypocritical, he hated with his whole being. A curious make-up — this man — almost devoid of jealousies and conceits.

"As for his being — as an artist — he must have sensed, as those capable knew, that he had a beautiful color sense — which he put down in flowing streams — a real lover of paint — as paint — I imagine — standing before his work his saying "I mustn't be fooled" — oftentimes underrating himself — or at times getting discouraged and not going all out. These things show in one's work. Yet I would say that this man was so much the artist in his being that it all — his work — has value, distinction and vitality not too often found.

"In all sincerity, John Marin."

Charles P. Parkhurst

Catalogue

1. *Portrait of Mrs. Carles, 1910*
Oil on canvas, 41½ x 32 in.
Lent by Mrs. Herbert Matter, New York, N.Y.
2. *Nude, ca. 1911*
Oil on canvas, 32¾ x 38 in.
Lent by Mrs. R. Sturgis Ingersoll, Philadelphia, Pa.
3. *French Hamlet, 1912*
Oil on canvas, 24 x 29½ in.
Lent by Mrs. John F. McCloskey, Germantown, Pa.
4. *Musical Soirée, 1915*
Oil on canvas, 39 x 32 in.
Lent by Mrs. Herbert Matter, New York, N.Y.
5. *French Village Church, 1915*
Oil on canvas, 23¾ x 28½ in.
Lent by Mrs. S. S. White, III, Ardmore, Pa.



9. Arthur B. Carles, *Seated Nude*, ca. 1925

New York, Mrs. Herbert Matter

MEMORIAL EXHIBITION

6. *Angèle, 1919*
Oil on canvas, 36 x 32 in.
Lent by Mrs. Herbert Matter, New York, N.Y.
7. *Torso, early 1920's*
Oil on canvas, 30 x 27 in.
Lent by Mrs. Herbert Matter, New York, N.Y.
8. *Portrait, ca. 1922*
Oil on canvas, 30 x 24 in.
Lent by Mrs. Herbert Matter, New York, N.Y.
9. *Seated Nude, ca. 1925*
Oil on canvas, 36½ x 29 in.
Lent by Mrs. Herbert Matter, New York, N.Y.
10. *Nasturtiums, 1928*
Oil on canvas, 36 x 28 in.
Lent by Mr. and Mrs. David Bertin, Philadelphia, Pa.
11. *Seated Nude, 1929*
Oil on canvas, 18 x 15 in.
Lent by Mrs. Herbert Matter, New York, N.Y.
12. *Tree II, 1930*
Oil on canvas, 22 x 18 in.
Lent by Dr. and Mrs. Norman Taylor, Chestnut Hill, Pa.
13. *Sunflower Abstraction, 1930-35*
Oil on canvas, 39¼ x 34 in.
Lent by Mrs. Herbert Matter, New York, N.Y.
14. *Still Life, 1936*
Oil on canvas, 35½ x 28 in.
Lent by Miss Anna Warren Ingersoll, Philadelphia, Pa.
15. *Joie de Vivre*
Oil on canvas, 37¾ x 50 in.
Lent by Mrs. Herbert Matter, New York, N.Y.
16. *Reclining Nude*
Oil on canvas, 23¾ x 25 in.
Lent by Mrs. Herbert Matter, New York, N.Y.
17. *Study for Last Painting, 1937*
Oil on canvas, 28¾ x 23¾ in.
Lent by Mrs. Herbert Matter, New York, N.Y.

Announcements

Baldwin Seminar

The Baldwin Seminar will be conducted in October by Professor Rhys Carpenter of Bryn Mawr College, and in February by Mr. William Fagg, Assistant Keeper in the Department of Ethnography at the British Museum, London. The Allen Art Museum is organizing a major exhibition of African art in connection with the February seminar.

Baldwin Lecture

On Friday, March 11, Professor Gerda Boëthius of the University of Stockholm, Director of the Zorn Museum in Mora, Sweden, gave a lecture on "Nordic Timber Architecture."

Oberlin Friends of Art

At an Acquisition Party on Thursday, April 21, the Friends of Art purchased two works of art for the museum collection with funds from members' donations. From eight possible choices the members selected the color lithograph of *Mlle. Lender* by Toulouse-Lautrec, and a 17th century bronze leopard mask from Benin, Southern Nigeria.

Staff and Faculty Notes

Paul Arnold is currently en route to the Near East on sabbatical leave. He will study and photograph art in various ports and coastal regions, particularly the architecture in Istanbul and other metropolitan centers. At the same time, during his absence, a large exhibition of his graphic work, about 50 prints in various media, is on view at The Cleveland Institute of Art.

Mrs. Hedy Bäcklin has accepted a position as Acting Keeper of Decorative Arts at the Cooper Union Museum, New York. She has been replaced as assistant curator by *Miss Eleanor Zerby*, B.A. Oberlin, 1954.

In the Intermuseum Laboratory, Chief Conservator, *Richard Buck*, has produced several reels of film of work in progress in the Laboratory and has begun an experimental "short" called, "Framing a Warped Panel," intended to be the first of a series describing proper solutions to awkward problems which may be encountered by museum staff members. This film will be shown, to supplement a paper read by Mr. Buck,

ANNOUNCEMENTS

at the Registrar's Section of the American Association of Museums meeting in Washington in June.

Edward Capps will remain in Oberlin this summer, continuing work toward the completion of his volume on Corinthian Sculpture, and writing reviews for journals.

Jean Paul Darriau has received a Fulbright Grant which will enable him to spend the coming year in Florence where he will continue his work in bronze sculpture. He and his family leave for Italy in September.

The curator of the museum, *Chloe Hamilton*, will visit museums in the mid and far west for three weeks during June and July.

Outside talks and lectures have been given this spring by *Ellen Johnson* on "Method and Meaning in Modern Painting," and "On the Rôle of the Object in Analytic Cubism." She will be on sabbatical leave during the first term of the next academic year and will engage in research on American painting in museums and historical societies.

Charles Parkhurst served as a jury member for the Student Independent Show, Cleveland Institute of Art, in March, and on May 6 lectured at the Nelson Gallery of Art, Kansas City, on "Contemporary Domestic Architecture."

On July 11, *Margaret Schaufler* sails for Japan, to be there five months on sabbatical leave. She will study Japanese painting and crafts under private instruction, visiting as many museums and shrines and craft establishments as time permits, as well as doing some painting herself.

On March 16, *Wolfgang Stechow* delivered the inaugural lecture for an exhibition of Dürer's drawings at the Morgan Library in New York. The subject was "Techniques and Style in Dürer Drawings." Dr. Stechow continues to serve on the Harvard Committee on the Visual Arts.

Instructors in the studio classes here exhibited paintings, prints, drawings, and sculpture in the Allen Art Museum during March — sculpture by *Jean Paul Darriau*, paintings and silver by *Margaret Schaufler*, paintings by *Forbes Whiteside*, prints and paintings by *Paul Arnold*.

Eleanor Zerby, assistant curator, will travel in England, Holland, Germany, Italy and France as an assistant leader of "This Summer in Europe," a study tour composed of a group of forty-five students, and sponsored by Bates College and the Council on Student Travel.

Library Report

One of the more important purchases made during 1954 for the Art Library was Albert Schramm's *Bilderschmuck der Frühdrucke*, the great twenty-three volume corpus of woodcut illustrations in fifteenth and sixteenth century books. This corpus is considered to be so useful that library funds from several other departments were given to help us buy it. Another important purchase was the complete Prestel-Gesellschaft series of reproductions of drawings. We also bought the eight volume *Complete Work of Rembrandt*... by Wilhelm von Bode, assisted by Cornelis Hofstede de Groot. This work is indispensable for scholarly study of Rembrandt.

A most helpful addition to our reference shelves is George Kaspar Nagler's *Die Monogrammisten*... which is a full index to monograms and marks used by artists as signatures. Other reference aids added were Hans Vollmer's *Allgemeines Lexikon der bildenden Künstler des XX Jahrhunderts*, a continuation of the Thieme-Becker "Künstler-Lexikon", and Harold Mattingly's volumes on the coins of the Roman empire in the collection of the British Museum.

We hope some day to have the complete set of *Le Peintre-graveur Illustré (XIX^e et XX^e siècles)* by Loÿs Delteil. During 1954 we added fifteen volumes which illustrate the graphic works of Daumier, Toulouse-Lautrec, and Goya.

Our program of buying important periodicals was continued. In 1951 we began our subscription to *Oud-Holland*, starting with volume 66, and bought volumes 64 and 65. This year we were able to add volumes 1-28, 30-37, and 41-54, so that now we lack only short runs of this important Dutch periodical. We also bought all of the yearly publications of the Walpole Society, beginning with volume 1, 1911/12.

We are grateful to Mr. J. J. Klejman for his gift of a group of excellent catalogues of exhibitions and collections of African art, and to Miss Susan Low for her gift of exhibition catalogues and books on artists of the nineteenth and twentieth centuries.

—F.F.P.K.

Summer Museum Hours

From June 13 - September 15, the museum is opened only by application at the south gate, 10:00 - 12:00 m., 2:00 - 4:00 p.m. on weekdays.

Catalogue Of Recent Additions

PAINTINGS

Dutch, 17th century.
River Landscape.
Oil on canvas, 26½ x 40 in. (54.90)
Gift of Robert E. Eisner

Dutch, 17th century.
Winter Landscape.
Oil on canvas, 33 x 39 in. (54.91)
Gift of Robert E. Eisner

Dutch, 17th century.
River Landscape.
Oil on panel, 17 x 23 in. (54.92)
Gift of Robert E. Eisner

Dutch, 17th century.
Still Life.
Oil on canvas, 36 x 46½ in. (54.93)
Gift of Robert E. Eisner

Giacomo da Ponte, called Bassano,
Italian, 1510-1592. *Nativity.*
Oil on panel, 22½ x 15½ in. (55.8)
R. T. Miller, Jr. Fund

Jusepe de Ribera, Spanish, ca. 1590-
1652. *Blind Man.*
Oil on canvas, 49 x 40½ in. (55.9)
R. T. Miller, Jr. Fund

SCULPTURE

Mexico (Tlatilco), VI-V c. B.C.
Head.
Fired clay, 3 x 1½ in. (55.4)
Gift of Mr. and Mrs. J. J. Klejman

DRAWINGS

Jacques Callot, French, 1592-1635.
Soldier in Armor.
Pen and ink, 128 x 187 mm. (55.1)
R. T. Miller, Jr. Fund

Tobias Verhaecht, Flemish, 1593-
1637. *Mountain Landscape*, 1624.
Pen, wash, and watercolor, 264 x
382 mm. (55.5)
R. T. Miller, Jr. Fund

Giovanni Domenico Tiepolo, Italian,
1727-1804. *Pulcinella with Os-
triches*. No. 81 in *Pulcinella series*.
Pen and wash, 296 x 415 mm. (55.7)
R. T. Miller, Jr. Fund

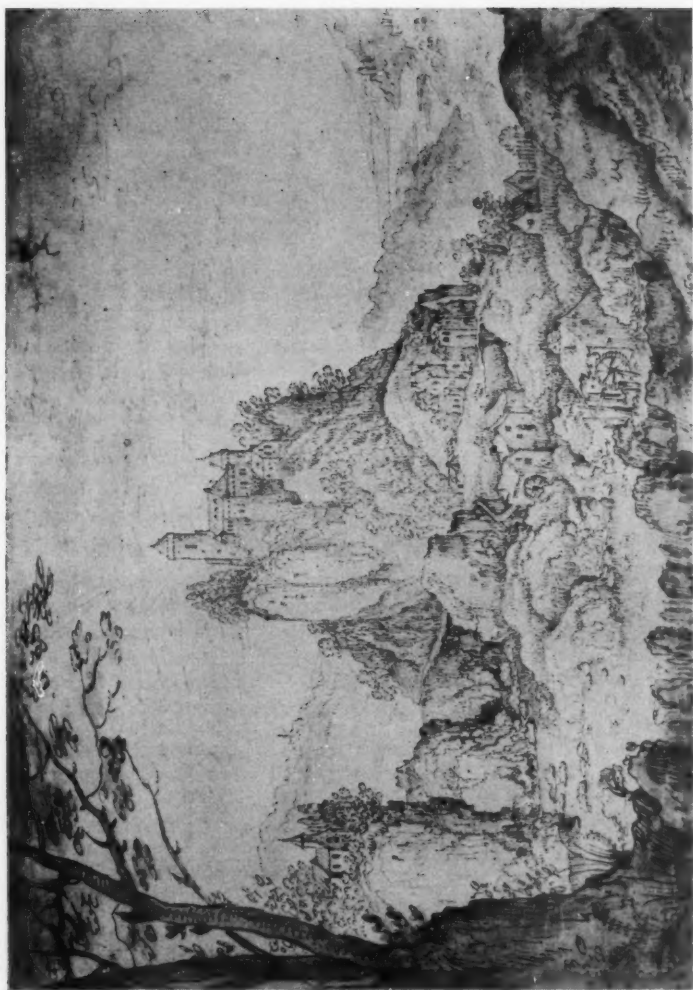
Oskar Kokoschka, Austrian, 1886 —.
Self-Portrait, 1938.
Blue crayon, 449 x 436 mm. (55.10)
R. T. Miller, Jr. Fund

COLLAGE

Kurt Schwitters, German, 1887-1948.
Grey and Yellow, 1947.
8¼ x 6½ in. (55.6)
Friends of Art Fund

CERAMICS

Douris, Greek, early V c. B.C.
Oinochoë (wine pitcher) *Running
Satyr.*
Terra-cotta, red-figure style, 5½ in.
high. (55.11)
R. T. Miller, Jr. Fund



Tobias Verhaecht, *Mountain Landscape*

Oberlin

MUSEUM CALENDAR, SPRING - FALL, 1955

	GALLERY I	GALLERY II	GALLERY III	PRINT ROOM	HELEN WARD MEMORIAL ROOM	COURT	OTHER
MAY	Paintings, 14th to 18th Centuries (Permanent Collection)	Three Young Americans to May 7 (Loan Exhibition)	Paintings, 19th and 20th Centuries (Permanent Collection)	Swift Collection Prints by Braque, Matisse, and Picasso	French and Italian Costumes of the 18th Century	Sculpture (Permanent Collection)	Prints by Die Brücke (Studio Building)
JUNE	"	John Marin and Arthur B. Carless: Two Memorial Exhibitions May 15 - June 13 (Loan Exhibition)	"	Swift Collection of American Pattern Glass Goblets	"	"	Japanese Prints from the Mary A. Ainsworth Collection (Gallery IV)
SEPTEMBER	"	Paintings, 19th and 20th Centuries (Permanent Collection)	"	"	Oriental Rugs	"	Student Work (Studio Building)
OCTOBER	"	Graphic Outlook 1955 Oct. 24 - Nov. 14 (Loan Exhibition)	"	" Master Drawings	"	"	"
NOVEMBER	"	"	"	Swift Collection Early Prints	"	"	"

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Sunday 2:00 - 6:00 P. M.

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The adequate maintenance of the Museum and the development of its collections are dependent upon the assistance of its friends. We invite anyone interested in the Allen Memorial Art Museum of Oberlin College to contribute to its growth by becoming a Friend of Art under one of the foregoing groups. All gifts are deductible from income tax.

